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# American Art News

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NEW YORK, DECEMBER 12, 1914.

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## ISHAM MEMORIAL EXHIBITION.

The Memorial exhibition of works by the late Samuel Isham, held at the Century Club, of which he was for so many years a member, has closed. The exhibition afforded sad pleasure, not only to the artist's fellow-members of the Century, but to those friends and acquaintances who were fortunate enough to receive cards for the same. It was a well-arranged display and one that emphasized the dignified and refined art of Mr. Isham—his strong draughtsmanship, love of and feeling for beauty and fine color sense.

The heirs of the artist have decided that a fitting and worthy monument to his memory, would be the placing of some of his best known pictures in the museums of the country and are now sending to the following galleries and museums the following pictures:

The Arnot Gallery, Elmira, N. Y., "Autumn;" Albright Gallery, Buffalo, N. Y., "Girl With Branch;" Detroit Museum, Detroit, Mich., "Landscape;" Albany, N. Y. Historical Art Museum, "Psyche;" Vassar Art Gallery, Vassar College, Poughkeepsie, N. Y., "Song of the Lark;" Metropolitan Museum of Art, N. Y., "Marguise de Carahas;" Brooklyn Institute, Brooklyn, N. Y., "The Lilac Kimona;" Yale School of Fine Arts, New Haven, "Figure With Two Hounds;" Smithsonian Institution, Washington, D. C., "Wooded Landscape;" City Art Museum, St. Louis, Mo., "A Fairy Tale;" Minneapolis Art Institute, Minneapolis, Minn., "Seated Lady in White;" Fort Worth Museum, Fort Worth, Texas, "Music;" John Herron Institute, Indianapolis, Ind., "Lady in White With Black Hat;" Carnegie Institute, Pittsburgh, Pa., "Girl Seated;" Philipps Academy, Andover, Mass., "The Coming of Spring—Sir Lancelot;" Hackley Art Gallery, Muskegon, Mich., "Girl With Chrysanthemums;" Toledo Museum, Toledo, Ohio, "Landscape With Unfinished Figure;" Century Club, New York City, "The Apple of Discord."

## ENGLISH ART TO BE SOLD HERE.

One striking effect of the war is the announcement, by the American Art Association, that the collection of 60 early English and other paintings of the late E. F. Hood, Esq., of Dorset St., London, is to be sold here early in January under its auspices, by order of Mr. Hood's son, Mr. G. F. W. Hood.

The portraits in the collection are cataloged as follows: "Portrait of the Hon. Mrs. Bushell," Raeburn; "Portrait of Himself," Reynolds; "Duke of Bedford," Van Der Helst; "Countess de Bethune-Hesdigneul," Mignard; "Shakespeare Nursed by the Tragic and Comic Muses," Rev. William Peters; "Lieut.-Col. Francis Wheeler Wood," "Admiral Berkeley" and "The Hon. Mrs. Vernon, Beechey," "Jennie Cameron," Ramsey; "Frederick, Prince of Urbino," possibly by Baroccio; "John Gurney, Jr.," Opie; "Lady Elizabeth Dacre," Zuccherro; "Lieut. George Hood Robinson," Opie; "Countess of Craven," Cotes; "Lady Shrewsbury," Lely; "Edward Montague, first Earl of Sandwich," De Keyser; "Miss Elizabeth Morrison," Van Somers; "John Willet, Vice Admiral of the Red," Stuart, and "Phillipeaux," Rigaud.

Other works are cataloged as follows: "Diana and Endymion," Coypel; "The Vale of Avoca," Linnel; "Mouth of the Meuse," Van Goyen; "View of Hampstead," Nasmyth; "Battle Scene," Wouwermans; "River Scene," Jan de Beyer; "Three Boors Drinking," Cuyper; "Lute Player," De Bray; "Realto Bridge and San Giorgio Maggiore," Canaletto; "Nativity," Jan Steen; "Shipwreck," Isabey; "Heads of Nymphs," De Troy, and "Madonna of the Figs," Le Sueur.

## BARNARD MUSEUM TO OPEN.

"The Cloisters," a Museum containing the antique carvings collected by George Gray Barnard, during many years of travel and study abroad, at Fort Washington Ave., near 181 St., will open to the public next week. An admission fee will be charged and donated, in its entirety, to a relief fund for destitute wives and children of French sculptors at the front. After the necessity for raising money for this purpose is relieved the chapel will be free to all.

The building itself is largely the work of Mr. Barnard's own hands. It is far from completion, and while not an attempt at a reconstruction of any one cloister or chapel is so designed that each statue, painting, bas-relief, and column can be seen in the setting for which it was originally intended.

## ZULOAGA COMING AGAIN.

Among those who sailed on Dec. 4 on La Touraine from Havre for New York are Ignacio Zuloaga, the painter, and Henry Clews, Jr., the sculptor.

## BUYS XIV CENTURY TAPESTRY.

It has just been announced that Mr. Otto H. Kahn bought before the war from Seligman, Rey & Co., Paris, and of 7 West 36 St., N. Y., a remarkably interesting and valuable XIV century German tapestry from the Bardac collection. The piece is only 5 ft. 3 in. wide by 2 ft. 1 in. high and pictures a series of haymaking incidents, figures and the groups being disposed in two bands in detached color on a background of Damascus blue decorated with foliage and with bands of white bearing lines suitable to each group. The four upper groups are of grown people while the lower ones represent children.

## HENRI ON ART JURIES.

An article entitled "An Ideal Exhibition Scheme," by Robert Henri, leads the December number of "Arts and Decoration," and carries five reproductions of the paint-

## MILLER TALKS OF HIS NUDE.

"There is nothing the matter with the canvas," said Richard Miller, the St. Louis artist to a reporter of the "Times" of that city, referring to his oil "The Nude," which caused such a stir in Chicago. It has been exhibited in St. Louis, New York, Washington and Philadelphia. It took Chicagoans to find it indecent, vulgar and apt to corrupt. I mean," he added, "Chicago authorities. Of course, Chicago people love and understand art, you know." Mr. Miller was not aware that his canvas had earned a prize or an unsavory reputation until he reached America. "My agent sent it to Chicago," he said.

## TO PICK THEIR OWN JURIES.

Art Institute officials says the Chicago Examiner are ready to accede to the American oil painters' request that they be allowed to ballot for their juries for ex-



ROBERT GILMORE  
Sir Thomas Lawrence

Owned by Faris C. Pitt, Esq., of Baltimore, Md.

er's work, including the cover. Mr. Henri's point of view is, as always, personal and progressive. He speaks for new notes presented without prejudice, whether they have value for all or for a few. He believes that New York should offer, to the art world and to the public, a new field open to self-organizing and self-judging groups of artists. In conclusion he says: "In our jury selections we have over-protected our public, for, after all, it is that public or some immeasurable part of it, which has over-ridden our jury judgments and declared for us our real masters of art." Other articles include "Early American Needlecraft," by H. D. Eberlein; "An Architectural Legacy from Spain," by C. Matlack Price; "Mural Painting in America," by E. H. Blashfield, and "Spanish Wood Carving," by Jeannette Norton Young.

## TO DROP TEUTON ARTISTS.

The Paris Academy of Fine Arts decided last week to cancel the elections of the German and Austrian correspondent members.

hibitions, made unofficially to the institute through Lawton Parker. The privilege has been accorded for five years to other painters wish to ballot for their judges it to be brought before the institute authorities officially. Newton Carpenter, secretary of the institute, said:

"Parker hasn't objected for anything but the principle of the thing, and I know officials of the institute feel that if the painter wish to ballot for their judges it will relieve us of considerable responsibility."

The ruling for juries of watercolors and sculpture exhibitions makes any exhibitor eligible unless he has served for two years on a jury.

## FRAME MAKER'S ESTATE.

Personally valued at \$62,000 and real estate worth \$30,000, left by Louis Bierfeld, picture frame manufacturer, of Chicago who died Nov. 27, will be shared by his widow, two daughters and two sons. He left no will.

## J. ALDEN WEIR WINS \$2,000.

The following prize awards were announced Dec. 5 at the Corcoran Gallery for its fifth exhibition of contemporary American oils, to open Dec. 15.

First prize, \$2,000, J. Alden Weir, New York, "Portrait of Miss DeL." Mr. Weir also receives the Corcoran gold medal. Second prize, \$1,500 and silver medal. Charles H. Woodbury, Boston, for "The Rainbow." Third prize \$1,000 and bronze medal, Gifford Beal, New York, for "The End of the Street." Fourth prize, \$500 and honorable mention, R. Blossom Farley, for "Fog."

The cash prizes are donated by Ex-Senator William A. Clark.

## FOREIGN ART DEALERS HERE.

There were seven foreign art dealers on the Lusitania on the last trip to N. Y., and two others who had booked their passage, cancelled at the last moment, are coming over by another boat. Has the destruction of so many works of art in France and Belgium entranced the value of the treasures on this side? It is an undeniable fact that many of the valuable collections have been destroyed and many articles carried away. The Duc d'Orleans, who is now living in London, less than a fortnight ago, told a friend that all "articles de vertu" in his palace, near Brussels has been either destroyed or taken away.

Mr. Charles of London, who recently arrived, is decidedly of the opinion that the war will have a great influence on the value of such treasures as tapestries and old furniture and will increase the worth of old English and Dresden china.

## POST IMPRESSIONISM COMING.

Arrangements have been completed for a series of exhibitions in a local gallery in Forty-fourth St., of the recent works of practically all the "post-impressionist" leaders who made their American debut in the famous Amory Show, of 1912. There will be five canvases by Marcel Duchamp, the author of the famous "Nude Descending a Staircase." Renoir, is sending two sculptures, his first exhibit in this medium; Duchamp-Villon, five sculptures; Odillon Redon, eleven oils; and Valtat and Ribemont-Dessaignes, new to this country, are to be well represented.

Others to have oils will be Gleizes, Jacques Villon, Chabaud, De Segonzac, Dufy, Vera, De la Fresnaye, Moreau, Roualt, Picasso, Derain, and De Vlaminck.

Watercolors and drawings will be shown by Gleizes, Signac, Seurat, Marcel Duchamp, Derain, Duchamp-Villon, Jacques Villon, De Segonzac, De la Fresnaye, Dufy and Picasso.

Renault will send 6 paintings on vases, Mare 7 book bindings, Vera 15 wood-cuts and Sala, Jacques Bon and Dufy art objects.

These works are not to be shown in one large exhibition, but in groups, following each other throughout the season. The first will be show about Dec. 20.

## HID ART IN RIVER.

According to a statement made in London Dec. 5, a number of masterpieces formerly in Antwerp, were sunk in the Scheldt in waterproof containers before that city was taken by the Germans. It is rumored that Ruben's "Descent from the Cross," is at the bottom of the river.

## IN A QUEER QUANDARY

Both in Austria and in Hungary the naturalization of Mr. Philip Laszlo as a British subject seems to have become a source of considerable annoyance. Indeed, a prominent Buda Pesth newspaper is of opinion that not only should "Mr." Laszlo not remain a member of the Hungarian gentry or the Hungarian Senate of Fine Arts, but that he should no longer be permitted to remain in the ranks of the prominent artists who represent Hungarian art in the Uffizi Gallery at Florence. Precisely how this last end is to be arrived at the journal does not explain. M. Laszlo would be able to survive the loss of his membership of the Hungarian Senate of Fine Arts, as he is an Associate of the Royal Academy of Arts at Milan, and of the Art Societies of Brussels and Madrid, as well as of the Paris Société des Beaux Arts. No living artist has painted the portraits of more royalties, and his sitters include King Edward VII., Queen Alexandra, the Kaiser and Mr. Roosevelt.—London Globe.

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## EXHIBITIONS NOW ON

### German Culture Displayed.

The German Association for Culture is holding its fourth annual exhibition at the Municipal Art Gallery, 40 Irving Place, to Jan. 15. The exhibition numbers about 400 exhibits, including paintings, sculpture, tooled leather, jewelry, silver and other metal work, and etchings. The exhibitors are of many nationalities, but are all members of the association.

About fifty painters are represented in the somewhat heterogeneous collection of pictures including Jane Peterson, S. G. Weiss, Lillian Genth, A. L. Groll, E. A. Kramer, Fred Dannermasch, Camillo Rava, Alex. Altenberg, Teresa Bernstein, Henri De Mance, Mark Popkin, N. Dolinsky, W. B. Leigh, Eugene Higgins, Baroness Preuschaeen, Louis Berneker, Jerome Myers, Emil Holzhauser, T. B. Modra, and others. Among the sculptors represented are Karl Hamman, Max Feinlich, and Otto Baumgarth.

### British Graver Printer's Display.

The attractive art of engraving in colors has many brilliant interpreters today, and a most capable band are those forming the British "Society of Graver-Printers in Color," whose third annual exhibition is now open to Dec. 31 at the Goupil Galleries, 58 West 45 St. The show includes etchings of various kinds, aquatints, mezzotints, dry points and woodcuts.

F. Marriott, an artist of rare charm, as well as force, shows, among other works, such beautiful prints as "The Chateau, Montbazou," "Street in Chignon" and "Fatale by Night." E. Verpillieux, who works as a rule on wood, has several remarkable examples, presenting the imposing side of such structures as "Edinburgh Castle," the "Tower Bridge," "Railway Station, St. Pancras" and "St. Paul's, from Cheapside." A large and effective plate is W. Monk's "Richmond Bridge." Delightful are Ethel Kirkpatrick's two Venetian scenes and "Mounts Bay." Similar in charm but in another vein are Mrs. A. M. Shrimpton's "Vetches in Rye" and "A Hazy June Morning."

E. W. Woolliscroft Rhead suggests Burne Jones in several plates, one of which is "Come unto these yellow sands" and has a capital profile of "A Florentine Girl," in the Massacio manner. Others represented are M. de Cordoba, E. C. Austen Brown and T. Roussel, E. L. Lawrenson, W. D. Almond, M. Déan, A. Hartley, and H. Frank.

### Picasso and Braque.

Picasso and Braque at the Gallery of the Photo-Secession, 291 Fifth Ave., will hold the attention of those interested in the latest word in Post Impressionism to Jan. 15. The exhibition is evenly divided between the two artists, numerically, although the work of Pablo Picasso of course easily dominates that of his youthful follower.

The drawings by Picasso are distinctly linear in conception, and may be regarded as the most abstract form of visualized emotion. The quality and expressiveness of line is remarkable, although the absence of a feeling for color detracts perhaps from the fullness of the message.

The remark has been made that Picasso is not a draughtsman. To those who do not understand his abstract lines it will be necessary only to look at the etching entitled "Les deux Amis," than which nothing could be more exquisitely drawn, and to realize that in this work the same fine feeling exists as in the other drawings only, in the etching, it is obscured by the descriptive quality of the picture.

Braque has no such knowledge to back his attempts in the Picasso direction, which are felt to be ambitious rather than original.

The little gallery also hangs a small exhibition of Monograms, (Kalogramas) by a Mexican artist, Torres Palomar, who has designed monograms for Nazimova, Pavlova, Pierre Loti, "La Belle Otero," and a score of other celebrities.

### Art of the Orient and Spain.

Early Persian art in its various manifestations is shown at the Kent-Shmavon Galleries, Inc., 668 Fifth Ave. There are many Persian miniature pages, including a series of eleven of the 16 century illustrating the story of Rustem, curious and artistic potteries of the 13th and following centuries from Sultanabad and Rhages, some with iridescent lustres, a fragment of a Greek shield in bronze, illuminated books of prayer, and literature, one a diminutive Koran and a remarkable iron serving tray of royal provenance inlaid with gold and silver. Two mosque doors of the 13 and 14 centuries are of cypress wood. There is a remarkable sash of embroidered gold which was made into a priest's vestment and presented to the Cathedral of Warsaw and a wonderful royal Spanish carpet which is really a museum piece.

### At the Macbeth Galleries.

A display of paintings, numbering about thirty canvases, by well known American artists is on at the Macbeth Galleries, No. 450 Fifth Ave., to Dec. 31.

The exhibition contains two charming studies by Childe Hassam; one small, but beautiful reclining nude by Ralph A. Blake-lock; a fairly important Hawthorne, a girl with yellow flowers; a Friesseke, representing a woman standing, within a doorway, against a brilliant outdoor scene, in handsome color; a quiet, serious still-life by Emil Carlsen; an interesting study of nudes, by Kenneth Hayes Miller; an amusing sketch of white horses and nudes in landscape, by Arthur B. Davies; a characteristic study of a girl sewing, by Richard Miller; and a charming landscape in jolly color by Van Perrine. Other exhibitors are: Fred Browne, Theodore E. Butler, C. H. Davis, Ben Foster, C. W. Eaton, F. Ballard Williams, J. Francis Murphy, B. D. Kopman, Chauncey Ryder, Leonard Ochtman, W. H. Howe, Max Bohm, Carleton Williams, and Charlotte Coman.

### Art at Union League.

It is quality rather than quantity that marks the first exhibition of the season at the Union League Club arranged by R. W. Van Boskerck, and on at the Club's gallery, 5 East 39 St., through today. Only twenty-one pictures comprise the display. A large group picture by Josef Israels occupies the place of honor, flanked by a Van Marcke on one side and an unusually fine José Weiss on the other. There is a good figure piece by William Orpen and an interesting "Dutch Interior," by E. Peters. One of the best of the American oils is "Long Island Road," by Joseph Boston, tender in feeling and lovely in color. William A. Coffin's "Evening Star" is typical and William Ritschel shows one of his fine marines. The well-known "Drop Sinister," by Harry Watrous, is also here. The figures in this picture, which created considerable comment when shown last year, are portraits of a well-known clergyman and his blonde wife, who was a Southern society belle until the fact of her colored blood was discovered. The child is blonde, with negro features. The other exhibitors are Childe Hassam, W. L. Metcalf, E. Irving Couse, R. F. Maynard, R. W. Van Boskerck, F. S. Church, Carlton Chapman, George Bogert and Albert Lynch.

### Americans at Milch's.

The exhibition of paintings by eminent American artists, arranged for the Milch Galleries, 939 Madison Ave., by Mr. Perk Van Leth, has proved so popular that the management has decided to extend it to the end of the month. In addition a group of small pictures has been added, to continue until after Christmas. The men represented are: Lewis Cohen, by "Shady Road, Lyme," full of poetry and interesting color; Gifford Beal, by a vigorous marine, and Bruce Crane by an "Autumn Sunset," typically good; Colin Campbell Cooper and Emma L. Cooper are both well represented; "Early Fall," by Hobart Nichols, rich in autumn tints is a success. There is a good landscape by Charles P. Gruppe and Cullen Yates is well represented. Other artists represented are, Carl Rungius, Al. O'Kelly, Eugene Higgins, W. H. Drake, E. M. Scott, E. Loyal Field, James Fagan, J. H. Dolph, Guy C. Wiggins, and Edward Dufner who has one of his high-keyed colorful and decorative out-door figure groups.

### Chinese Paintings at Knoedler's.

Rare Chinese paintings of the T'ang, Sung and Yüan dynasties, collected by Dr. J. C. Ferguson, during a twenty-seven years' residence in China, are exhibited at the Knoedler Galleries, No. 556-8 Fifth Ave., to Dec. 31.

Many of the twenty-seven paintings have drifted in and out of Imperial collections in China, and carry interesting pedigrees. The tone of the collection is of great beauty, and there are many superb examples, particularly of the Sung dynasty, the period of greatest artistic activity.

"Seven Sages in a Bamboo Grove," by Liu Sung-nien, painted about A. D. 1175, was presented to the Emperor, by the artist, who was superintendent of the Imperial Academy of Painting, and received the Golden Girdle as a special mark of the Emperor's appreciation of his work. "Birds and Bamboos," by Yüan-chi, a famous painter of birds, and "Mist on the Hills," by Fang Fang-hu (about A. D. 1380) Yüan dynasty, on paper, the work of a Taoist priest, are fine examples.

Old English prints in color of the XVIII century, including sixty impressions after George Morland, Sir Thomas Lawrence, Sir Joshua Reynolds, William Ward, R. Cosway, J. Barney, F. Wheatley and others, are exhibited in an adjoining gallery to the end of the month.

### Albert Lucas at Folsom's.

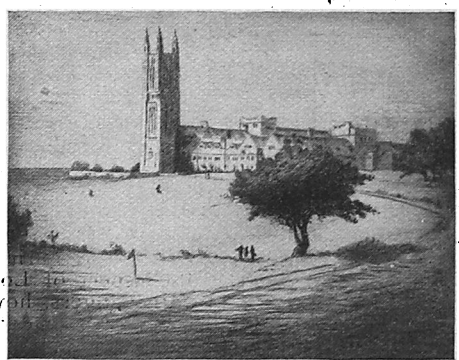
An exhibition of twenty canvases by Albert Lucas, forms the special attraction at the Folsom Galleries, 396 Fifth Ave., to Dec. 17. A pupil of Ernest Hébert and Dagnan-Bouveret, the painter spent the early years of his life in France. He has been described as an interpreter of lyrical moonlights and nocturnes, and is fond of introducing a mystic touch. Many of the landscapes include nude figures, and all are exceedingly luminous in effect. The fact that the painter is equally successful in sculpture is not apparent in his painting, which has not that robustness of form and strength of construction usually found in the painting of a modeller. However, the exhibition, because of its harmony and soft tones, will make a wide appeal.

### Paintings by O'Donovan at Cottier's

W. R. O'Donovan, sculptor, appears in a new guise at the Cottier Galleries, 718 Fifth Ave., where he is exhibiting pictures in tempora, done from nature, to Dec. 21. His work in this medium is exceedingly appealing, and shows an interesting departure from the traditional methods of the painter. He uses the palette knife freely and does not scruple, apparently, to mingle oil with the lighter medium in which he works. His subjects are mostly autumnal landscapes, well enveloped, choicely seen, and altogether charming.

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## THE BREAKING OUT OF WAR.

A Personal Experience

by  
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## LONDON LETTER.

London, Dec. 2, 1914.

The works of art, purchased with the proceeds of the second National Loan Exhibition at the Grosvenor Gallery, have now been presented to the Trustees of the Tate Gallery, and include a number of exceedingly interesting pieces of modern work. John Lavery's "Pavlova," Charles Rickett's bronze statuette of "Paolo and Francesca," Charles Shannon's "Portrait of Mrs. Patrick Campbell," and William Orpen's "Angler" are among a selection which reflects great credit on the judgment of those responsible, and with so munificent a gift to the Nation to act as an encouragement to future efforts, the committee, it is pleasing to hear, have decided in spite of the present adverse conditions, to hold a third exhibition, next month, which will consist of Old Masters from the collections of Fonthill and Basildon Park, the property of the Morrison family.

The Countess Feodora Gleichen has executed a finely spirited bronze group, in commemoration of the charge of the Scots Greys at Mons. The incident, which she has taken as subject, repeats an occurrence, recorded as having taken place also at Waterloo, when a Highlander caught at the stirrup-leathers of a mounted companion and charged the enemy with him on foot. The two figures, with that of the straining horse, are among the best work which this talented sculptress has yet executed.

By the agency of the Queen's Work for the Women's Fund, an enamel factory at Sheffield has been enabled to maintain its band of craftsmen, who, otherwise, would have had to be dispersed for the time being. The same assistance has been afforded to other arts and crafts here, and in addition it is estimated that about 60 trades, hitherto in the hands of Germans and Austrians, are now being taught to English workers.

The restrictions placed on the illumination of London at night is producing some wonderful effects of lighting which would have delighted the soul of Whistler. The Embankment and the great squares of the West End are especially wonderful, and it is to be hoped that some artistic spirit is immortalizing in paint, the aspect of London as she now is. Certain dangers, however, await the sketcher in town, as was testified the other day in the case of one of the Belgian refugees who, inspired by the beauty of the Tower Bridge, was moved to make a drawing of it, without having first obtained the permission of the military authorities. Not even his passport and the Badge of the Garde Civique sufficed to save him from arrest!

A remarkably interesting exhibition which, although in aid of the Queen's Work for Women's Fund, needs no justification for its existence, is that of the Loan Collection of Old Masters and of Mrs. Frank Gibson's Old and Historical Fans, now on in the Rand Street Galleries of Messrs. Colnaghi & Obach. The gem of the large picture gallery is a "Portrait of a Young Man" by Rembrandt, from a private English collection and never publicly shown hitherto. A reproduction of this work, extremely fine in quality and particularly beautiful in color, is to be issued shortly in the Arundel Club portfolio. Mr. Otto Beit lends two delightful companion pictures by Metsu, little gems of painting and full of a quaint, delicate humor. Turner's "Campo Santo," whose sky aroused so much enthusiasm in John Ruskin ("Stones of Venice"), Raeburn's portraits of Mr. and Mrs. Carr, and a fine luminous "Skating Scene" by Solomon Ruysdael are but single instances of a collection in which every exhibit is worthy of mention. Mrs. Gibson's fans are interesting from several points of view, being not only representative examples of the art of fan decoration in different lands and at different epochs, but also as relics of royal and historical donors and recipients. L. G. S.

## MUSKEGON (MICH.)

An interesting exhibition of twenty-two paintings by Miss Martha Walter has just closed at the Hackley Gallery.

An exhibition of paintings by Chicago artists, thirty-one canvases of varied subjects selected from the recent annual exhibition of the Chicago Society of Artists, held at the Chicago Art Institute last June, and sent out by the Michigan State Federation of Art to all of the important cities in the State which are chapters of the Federation, is now on at the Museum to Dec. 28. Some of the well-known artists represented are Louis Betts, C. F. Browne, A. Juergens, A. E. Albright, Harriet Blackstone, Marie L. Mathiesen, Pauline Palmer, L. S. Parker, R. E. Clarkson and W. Reynolds.

The thirty-eighth annual exhibition of American pictures in Springfield, Mass., organized by Mr. James D. Gill, of the Gill Art Rooms, Boston, will be held this season from Jan. 25-Feb. 22.

## BOSTON.

The decision of the Boston Art Club to award real prizes for the best pictures at its coming annual exhibition, emphasizes the unfortunate fact that art seems to play so small a part in the life of a professed art club, and one is inclined to wonder why Boston cannot have an institution like the Salmagundi Club of New York or the Art Club of Providence where art and artists are the first consideration. The exhibition, which will come in January, will, if carried out as planned, do much to place the club in a better light as regards its attitude toward art. A creditable effort also is the current exhibition in the "red parlor," of about 35 sketches by members, to be auctioned off later for the joint benefit of the club and the contributors. A show is also promised of some of the pictures selected for the Panama-Pacific Exposition from those submitted by New England artists.

The news of the award by the Corcoran Gallery, Washington, of the Clarke Silver Medal and \$1,500 to Charles Herbert Woodbury of Boston for his large picture of the open sea, called "The Rainbow," is the event of the week in this city.

Mr. Woodbury is now busy preparing for a "one-man" show at the Chicago Art Institute, where one of the best galleries has been placed at his disposal. The exhibition will comprise 4,000 more of his recent works, and is to open Dec. 10. A feature of the show will be the two decorative groups of four panels each, one group portraying the gambols of schools of porpoises in vivid blue Caribbean waters, the other of swimmers disporting themselves at a watering-place.

W. D. Hamilton's recently finished portrait of Mrs. Davenport Brown, now at his studio, has won him deserved praise from the critics. The exhibition of a collection of his portraits last year at the St. Botolph Club concentrates public attention on his work already well known to Bostonians.

The Fogg Museum of Cambridge has had on exhibition for a few days a Velasquez, "The Man with the Wine Glass," lately in the collection of Sir Prior Goldney of Chippenham, England.

In the Vose Gallery a collection of pastels by Le Belle makes an interesting show. In color and composition they are unusually good and also have the rare quality of holding the interest. The subjects are uncommon, including single figure motifs of imaginative significance, a group of brightly-toned sunsets and a few landscapes.

In the second gallery a large exhibition of small pictures is soon to open with all the well-known painters contributing, Innes, Wyant, Woodbury, Murphy, Kaula, Ennesking, Nordell, Pierce, Closson, Hardwich, Bates, Perara, Cesare and others.

John Doe.

## PHILADELPHIA.

About 130 art works, in various media, have been contributed to the exhibition and sale for the benefit of the Allied Arts Relief Fund, now on at the Art Club, to Dec. 17. Oils and watercolors, illustrations, replicas in plaster, of works that have figured in annual exhibitions, and examples of applied arts, together with garden decorations in cement and floral adornments, contributed by business firms, make one of the most attractive displays even seen at the Club.

Among the most notable paintings are "Dutch Woman," Leopold Seyffert; "Yvette," Carroll Tyson; "Colloque Sentimental," Adolphe Borie; "Old Land Marks," Paul King; "Water Garden," Henry McCarter; "Summer Porch," Charles E. Drake; and "The Poet," Wm. H. K. Yarrow.

## The Beck Prize.

The Beck Prize of \$100 for the best illustration, reproduced in color, included in the Twelfth Annual Exhibition of Watercolors, now on at the Pa. Academy, has been awarded to Thorton Oakley for his drawing entitled "Bullock Cart: Rajputana."

The annual exhibition of Illustrations, by members of the Plastic Club, is now on in the galleries of the club, to Dec. 31. Jessie Willcox Smith's "Hansel and Gretel," May Audubon Post's "Big Brothers," and some delightfully clever charcoal drawings by Mary Colton add much to the interest of this collection of ninety-seven works.

Katherine Patton is holding an exhibition of thirteen paintings of Venice, Cornwall, Devonshire, and the L. I. coast at the Rosenbach Galleries. Hopkinson Smith is exhibiting at the McClees Galleries.

## Art Club's New Officers.

Dr. Thomas H. Fenton has been unanimously nominated for president of the Art Club; Leslie W. Miller, Wm. M. Coates and Wm. H. Newbold (two to be elected) for vice-presidents; and Samuel W. Cooper for secretary.

Under the auspices of the Fellowship of the Pa. Academy, a committee has been appointed to arrange for criticism from painters, sculptors, and illustrators for members of the organization on payment of a small fee. Eugene Castello.

## BUFFALO.

The reception and First View of Portraits and Paintings of the Gardens of Versailles by Carroll Beckwith, held in the Albright Art Gallery, Nov. 28, was an enjoyable event. The attendance was unusually large, and the talk on the Gardens of Versailles given by Mr. Beckwith was heard by an appreciative and enthusiastic audience.

The Sketches and Paintings made in the Gardens of Versailles, and which have been seen in New York and elsewhere, and the well-known group of portraits are still on exhibition at the Albright Gallery.

On Saturday afternoon, Dec. 5, a reception was given for Mrs. George (Cecil Jay) Hitchcock, herself an artist of ability, in the Albright Gallery, where a first view of a collection of paintings of Flower Fields in Holland by her husband, the late George Hitchcock, were on exhibition. The reception was largely attended and was eminently successful. George Hitchcock was always enthusiastic over the beauties of Holland, and its atmosphere irresistibly appealed to him. His strong color sense was one day attracted by a field of flowering tulips. Brilliantly assertive on the flat landscape it suggested a study for his brush. The experiment was successful and "La Culture des Tulipes" was submitted to the Champs Elysees Salon of 1887 and won a complete triumph for the artist. The picture was awarded a "Mention honorable," and was purchased by cable from America. At the close of the exhibition it was taken across the Atlantic and was not after seen since by the artist. But it sounded the first note of his reputation and curiously enough has associated his name with that of the flower. As a matter of fact, only four finished pictures of tulip fields have come from his brush. The second was exhibited at the Royal Academy in 1890. The third again dealt with a display of tulips, but in this the figure of a woman was made a prominent feature and this really ranks as a figure subject, the fourth "Vanquished" was in the Salon of 1898. Mr. Hitchcock quietly worked in the little village of Egmond, a place practically unknown, but now become an artistic colony.

In the present collection of Mr. Hitchcock's paintings already shown at the Brooklyn Museum and to be shown in other American cities this season, there are 47 of his best works, and the exhibition also includes the well-known portrait of the artist, by James J. Shannon and "Early Spring in Holland," both loaned by the Telfair Academy of Savannah, Ga. "Preparing Tulips for the Market," lent by Mr. and Mrs. John J. Albright, Buffalo, N. Y., and a remarkably good miniature of the artist by Mrs. Hitchcock.

The new pictures shown are: Asters, Twilight, Double White Tulips, Sun-flecked, November, Purple Hyacinths, Flower Field near Leiden, Pink Hyacinths, Spring Sunlight, Pink Tulips, Apple Blossoms, Hollyhocks, Dutch Flower Market, Children at Play—Marken, The White Mill, Alms-Houses—Leiden, Full Moon, Noordwyke, White Mill—Egmond—Zee, Artist's House—Holland, Patchwork Quilt, Spring Moonlight, Red Roofs, April Weather, In the Orchard, Marken Peasant Girl, Sunday in Zealand, Island of Marken (unfinished), Tea Time—Marken, Milkmaids—Early Morning, The Turf Stove—Zeeland, The Burgomaster's Daughter, Tulips and Easter-tide.

An exhibition of recent oils by Elliott Daingerfield opened at the Albright Gallery on Thursday.

## HARTFORD (CONN.)

A lively exhibition season has opened here. Frank Giddings, a local post-impressionist, followed Russell Cheney's display of Paris and Ogunquit Street scenes, with a number of high-pitched and broadly-painted outdoor portraits, together with some very "Von Gogh-ish" landscapes (winter and summer) and some strong still-lives. Giddings, like Louis Potter, the sculptor, had his early training in the Conn. Art League and later was a pupil of Chase. His work will bear watching.

W. C. Fittler's oils are now holding the Athenaeum Annex Gallery and proving popular. Following the Fittlers at the Annex, Wilfred Evans, the British portrait painter, a recent arrival, will show a number of works.

Gedney Bunce is in town at work in his studio, after getting away from warring Europe through Italy via Switzerland.

Moyer's Gallery has on view a "Conn. River at Hartford," by J. G. McManus, a portrait by Miss Helen Andrews, several Gedney Bunces, and some heads in chalk (à la Helleu), sent from France by Louis Orr. Some paintings by a young landscapist, Mr. Jobson, are privately shown at the residence of Mr. James L. Goodwin.

Tonetti's bust of Senator Cook (replica of Luxembourg marble) has been placed in the Conn. Supreme Court building.

James Britton.

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## BALTIMORE.

The report that Mr. Henry Walters has a large consignment of paintings, which war conditions have made it impossible for him to have shipped to this country, has been denied and it is stated on good authority that everything Mr. Walters has recently purchased in Europe has been received; with the exception of a collection of rare and beautiful Persian and Arabic MSS. tied up in Paris. When the Walters' Gallery opens on Jan. 2 next, many changes will be noted. Considerable weeding-out has taken place in the Massarenti collection, of early Italian pictures, for which, it is said, Mr. Walters paid a million.

## At the Maryland Institute.

The exhibition of oils by Griffith Coale, Erik Haupt and McGill Mackall now on at the Maryland Institute is a surprise to the local art world. The artists are young Baltimoreans who, for three years, have been studying abroad, were driven home by the war. Each displays pronounced individuality and the brilliance of their initial exhibition promises well for the future.

Another exhibition of more than customary significance is that of "The Six," an organization of Baltimore women painters, at the Peabody. The catalog includes portraits, portrait studies, landscapes, genres, etc. "The Six" is composed of Marie de Ford Keller, Alice Worthington Ball, Josephine G. Cochrane, Maude Drein Bryant, Camelia Whitehurst and Mary Kremelberg.

Edward Berge will exhibit four small bronzes and his beautiful marble group, "Muse Finding the Head of Orpheus," at the Panama-Pacific Exposition, by invitation. The bronzes he will send are "Wildflower," "Sundial," "Frog Boy," and "The Scalp." W. W. B.

## CLEVELAND.

Mr. and Mrs. James Ernest Dean have recently closed an exhibition at the Hatch art studios and galleries, of paintings done during their recent four years' stay in Munich. They have been succeeded there by five other Cleveland painters, Henry G. Keller, W. J. Eastman, Grace Kelley, Frank N. Wilcox and A. Biehle.

Frederick Carl Gottwald has just closed a successful exhibition of oils, painted in Italy, at the School of Art. Ravello, Assisi and Amalfi were the towns in which he painted last summer. His work was frequently interrupted by Italy's preparation for war.

The Cleveland Museum opened a series of lectures recently with a talk on "The Art of Asia," by Lawrence Binyon of the British Museum, given in the auditorium of the School of Art. The museum building, to be completed in 1915, will contain a handsome lecture room.

## Chicago Again Bars Nude.

The nude in art will, it is stated, receive no encouragement from the new Chicago Commission, appointed to spend the city appropriation for the purchase of art works by local artists. Members of the commission agree that "the taxpayers would be horrified if city money were to be spent for nudes."

## WITH THE DEALERS.

Mr. Joseph Durand-Ruel and Mrs. Durand-Ruel will leave Havre for New York on the Rochambeau Dec. 26.

"The Pasha's Barge," is an unusual and striking Ziem, now on view at the Scott & Fowles Galleries, 590 Fifth Ave. A scene on the Dutch coast is an excellent J. H. Weissenbruch. A good example of Harpignies has as a pendant a sparkling evening river scene by Jose Weiss. There is a large and most complete example of Cazin, with huge logs lying near some houses by a roadside.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THAT PICTURE LOSS STORY.

The tracking of the sensational story, recently published by a daily, and re-published meekly by other dailies, of the loss, through fire on the French Line freighter Mississippi, on that boat's last voyage from France, of a million dollars worth of Old Masters consigned to leading Paris art houses with New York branches, is reminiscent of the negro hunter's description of the wagon road through the wood which "narrowed into a squirrel track and ran up a tree."

While there may have been some slight injury to certain cases, containing art works in the hold of the Mississippi, it probably did not amount to much, the firms to whom the cases were consigned and the Insurance Companies are not worrying over the matter, and the story, in any event, was grossly exaggerated, presumably for the benefit of a public, tiring of war news.

## HOW WAR MAY BENEFIT ART.

The opinion is strongly held in certain art circles here and in Europe that the war may prove a blessing in disguise where the interests of modern art are concerned. There is every indication that the larger part of our present artistic output is produced from an outworn inspiration, that it tends to a fatal conventionality and is barren of vital, life-giving force. The thorough uprooting of an art which has reached this stage, must follow hard on the heels of a calamitous upheaval such as the present, and if we go for precedent to the records of other nations we shall find that periods of war have, in superseding those of smug, self-complacent content, brought about inevitably an epoch of artistic splendor, when the great issues which lie beneath the mere superficialities of social life have asserted themselves and taken the place of the trivial and the superficial.

Evanescent phases of artistic energy, such as "Cubism" and "Post-Impressionism," will be hard put to it to retain any hold on life at a time when really great issues are at stake, and it may be safely estimated that only that which is truly and genuinely sincere and earnest, can hope to keep its hold on the minds and hearts of men who have lived through a period of stress such as the present.

## EXPOSITION JURIES FINISH.

The Eastern Juries, called together to pass upon art works submitted for the Fine Arts Department of the San Francisco Fair, have finished their not over onerous task, and Mr. John E. D. Trask, Fine Arts Director, has departed. It is learned that some 60 pictures were selected by the New York Jury out of the 900 or more offered. This small proportion, due to the fact that so many pictures have been "invited" that space is lacking is, however, an improvement on last year's Pa. Academy show, where 14 pictures were accepted by the Jury out of 600 offered.

## OBITUARY

## Herbert Bailey.

The recent sudden death in London of Mr. Herbert Bailey, editor of the "The Connoisseur" adds yet another to the long list of personalities, outside the scope of the war, who have passed away of late. Mr. Bailey, was a man of exceptional abilities and might well have made his mark in any career he adopted. His enthusiasm for work, for years as a life insurance agent and later as an art writer and publisher, infected all around him and his enterprise and resource likewise inspired those with whom he came into contact. He was the author of several monographs on famous artists as well as a "Life of Lady Hamilton."

## Charles P. Sainton.

Charles P. Sainton, portrait painter and member of the Royal Institute of Painters in Watercolors, died Dec. 3 at the Presbyterian Hospital. Mr. Sainton lived in London, where he was born, June 28, 1861, the son of the late Madame Sainton Dolby, the violinist, and Mr. Prosper Sainton. A number of his silver points are on exhibition at Arthur Ackerman and Son's, 10 East 46 St.

The artist deceased, was educated at Mr. Hasting's School, Harrow, and studied art at the Slade School, University College, and afterwards in Florence and Paris. He first exhibited at the Royal Academy in 1887. Two years later he was represented in the Paris Salon, and in 1892 he held his first silver-point exhibition at the Burlington Gallery. Mr. Sainton left a wife, one daughter, and three sons. One of his sons is at the front with the British army.

## CORRESPONDENCE

## WANTS AMERICA TO PROTEST.

Editor AMERICAN ART NEWS.

Dear Sir:

It is generally said that Brussels, Antwerp, Ghent and Bruges are mined, and will be burned before the Allies re-enter those cities.

Neutrality is sometimes an accomplice to a crime, when it knows it is going to be committed and does not prevent it. The United States must warn Germany at once, even without immediate threat, that cities and civilians, as well as immortal art treasures and historic monuments must be respected in the future. They belong to the world and not to a single country. Art has no nationality.

An influential art committee, should be formed the most philanthropic action to be taken under these sad conditions, imaginable, and urge the government of the United States to act at once, as suggested by Maurice Maeterlinck. Such a campaign will bring international fame, and upon its success will depend the gratitude and the honors that France and Belgium will bestow upon the United States.

If Germany was not fully aware that the Allies will win, sooner or later, the University of Louvain and town of Ypres would not have been destroyed. If Germany thought it could keep Belgium, it would surely respect Belgian monuments.

If the United States does not interfere at once, the ruins of Carthage will be the only parallel in history to the future ruins of Belgium, and like Marius, all the lovers of art will weep in contemplating the burnt remains of the art treasures which were to be a joy forever.

Yours sincerely,

Edouard Brandus.

199 Avenue Victor Hugo,  
Paris, Nov. 23, 1914.

## Lecture Promenades on Tapestries.

Editor AMERICAN ART NEWS.

Dear Sir:

While the recent Tapestry Exhibition in the Albright Gallery has been a great success, it is not of the tapestries that I wish to write, wonderful as they are, but of the Lecture Promenades. These or "Walk Talks" as they are properly called, not only held the interest of visitors, but vastly increased the attendance at the exhibition.

Before the day set for the opening, I wrote to the local art high and upper grammar schools, churches and all societies and clubs, pointing out the especial interest of the tapestry exhibition, and inviting them to make appointments by telephone for special lecture promenades. The invitation was, of course, supplemented by considerable publicity in the newspapers. The response was immediate and from 100 to 500 persons followed Mr. Geo. Leland B. Hunter around from tapestry to tapestry in the Gallery every afternoon. Evidently they went home and told their friends, for the attendance at the exhibition constantly increased and the number of catalogs sold was larger than for any previous exhibition. Undoubtedly an interesting exhibition, whether it be of paintings, bronzes or tapestries, is important and helpful toward the artistic uplift of a city. But I believe it is a serious and foolish mistake for museum directors to allow their efforts to rest here. Nor is it even enough to provide by suitable publicity for a large attendance at such exhibitions. It is of imperative importance to have the crowds properly instructed when they reach the exhibition, so that they may go away with the feeling of inspiration that comes from having heard art works discussed and illustrated by an authority.

The tapestry exhibition has been, in every way, a great help to the Albright Art Gallery and to the citizens of Buffalo, and the most important cause in making the exhibition appreciated by visitors of all ages and all classes, from school children of ten to carpenters and builders of seventy, and from women of fashion and men of leisure to milliners, dressmakers and decorative salesmen, were the Lecture Promenades or "Walk Talks" made by Mr. Hunter.

Cornelia B. Sage, Director.  
Buffalo, N. Y., Dec. 7, 1914.

## David Bendann.

David Bendann of Baltimore died in that City, Dec. 6, aged 79. He was born in Richmond, Va., and early in life became a noted photographer. Eminent men were his subjects, among them Buchanan, Lee, Jefferson Davis, Horace Greeley and others.

## K. M. Takahashi.

Kosen M. Takahashi, prominent Japanese artist, architect and magazine writer, 37 years old; died in St. Louis, Dec. 4, after an illness of several months. The body was brought to New York for burial.

## ART BOOK REVIEW.

"A Wanderer in Venice," by E. V. Lucas, \$1.75 net, Macmillan Co., N. Y.

This book, attempting no pedagogic ciceronage, will prove a most companionable accompaniment of a visit to this exotic city. The little necessary history which it contains is so cleverly interwoven with the lighter vein of the matter, as to illuminate without appearing to instruct. The title is excellent, since the reader is led casually about the streets, through churches and palaces, into museums, and upon the canals, without too much system, or wearisome detail. There is a fine appreciation of the Giovanelli Giorgione, and chapters upon the Doges' Palace, San Marco, the Piazza, the Grand Canal, the Accademia, San Rocco and Tintoretto S. S. Giovanni e Paolo, and the Island Afternoon Entertainments. The book is illustrated with sixteen illustrations in color by Harry Morley, and thirty-two photographs from paintings and a map.

## "INTERNATIONAL STUDIO."

The "International Studio" for December is chiefly interesting for its illustrations of Monuments of Flemish Architecture from photographs taken by the late Sir Benjamin Stone, each bearing a descriptive caption. There is no text. Handsome views are shown of the Town Hall, Louvain; the Grand' Place at Brussels; Hotel de Ville, Ypres; Grand'Place, Bruges, etc.

A short article on the Panama-Pacific Exposition also carries six interesting drawings by Jules Guerin, illustrating the plan and special features of the Exposition.

There are illustrated articles on "A Western Renaissance," by Lena McCauley; "The Vonnos," by Charles L. Buchanan; Charles Sargeant Jagger, a rising British sculptor, by I. G. McAlister, and "Some Notes on the National Gallery of New South Wales," by William Moore. The first of a series of reproductions of some famous miniatures from the Morgan collection, forms the frontispiece, and an article on the subject, "The White Cosway," is contributed by Dr. George C. Williamson, the cataloger of the collection.

## FROM OTHER CITIES.

There is on view to Dec. 15 at the Mattatuck, Conn., Historical Society's Hall, 42 paintings by American artists from the Macbeth Galleries.

The Kit Carson home, one of the landmarks of Taos, N. M., is to be turned into an art museum.

An exhibition of works by American artists is on to Dec. 15 at the State University at Norman, Okla.

Michel Jacobs, a Canadian painter and sculptor, who has spent much of his life abroad, is in Washington with a commission from a well-known German art collector to paint a portrait of the President.

Martha W. Baxter has returned from her summer studio at Lenox, and is settled for the winter at her Sherwood studio, where she will continue her work in miniature and oil portraits.

Albert Groll returned recently to his Gainsborough studio from the California Coast. He painted in New Mexico and the Grand Canyon before going to Carmel-by-the-Sea where he painted for several weeks.



DR. WILLIAM BODE OF THE BERLIN  
NATIONAL GALLERY FROM AN  
ETCHING.



## EXHIBITIONS NOW ON.

(Continued from page 2).

### Recent Accessions at Museum.

Paintings by modern artists, bequeathed to the Metropolitan Museum, by the late Benjamin Altman, are now hung in Galleries 19 and 21. Ten of these pictures are not included in what is known as the Altman Collection proper, and for that reason are hung in the galleries to which they naturally belong, instead of with the collection. Three Corots, two Daubignys, one Rousseau, and one Diaz are in Gallery 21, while three Mauves are in Gallery 19. The Sully-Darley Collection of Sully portraits is also now on exhibition. These pictures were fully described in the *Art News* of Oct. 17, and include the original sketch in oils of Queen Victoria, made by the artist in Buckingham Palace; the "Portrait of Mrs. Jane Darley and her son Francis"; a painting of the artist's daughter, Rosalie, also called "The Fair Student"; a portrait of Mrs. Sully; and a "Sleeping Child," engraved under the title of "The Rosebud." There is also an autograph letter from Queen Victoria to Thomas Sully, included in the bequest, and a portrait of a "Cavalier," attributed to Van Dyck.

An interesting special exhibition is open in the gallery adjoining the Bishop jade collection, arranged by Miss Frances Morris, the Museum expert in Belgium lace. The work shown is from Brussels, Antwerp and Binche, Valenciennes, Ypres, Mechlin, and Malines.

Five drawings by the early American illustrator, F. O. C. Darley, made for Hawthorne's "Scarlet Letter," have been given to the Museum by Mr. W. A. White, and are now on exhibition.

There have been 63,704 visitors to the Altman Collection since its opening, including those present upon the opening night. The greatest number came on Sunday, Nov. 29, when the collection was viewed by 9,500 persons. The attendance for the last year was 867,043.

### Old English Color Prints.

Messrs. Kennedy & Co., at 613 Fifth Ave., are making to Dec. 31 an exhibition of old English prints in color which includes among its portrait, genre, hunting and shooting subjects a number of rarities. By John Agar there are the attractive figures after Cosway of Lady Heathcote and Mr. Duff. W. Ward is represented by "The Sailor's Orphans" after W. R. Biggs and E. Scott by "Boys Bathing" after Morland. F. D. Soiron is the engraver of Morland's "A Tea Garden" and J. Groser of his "Morning or the Benevolent Sportsman" and "Evening or the Sportsman's Return." Designed and etched by Thomas Rowlandson is "Slyboots." Other artists represented are W. Owen, T. Ward, Angelica Kauffman, J. R. Smith, S. Woodford, P. Westfall, W. Hamilton, James Northcote, Daniel Orme. There are also on view a number of the colored prints of Audubon's "Birds of America" and two recent and important etchings by the popular A. H. Haig, one showing an interior of "Ely Cathedral" and the other "The Campanile, Venice."

### Jonas Lie at the City Club.

The work of Jonas Lie, as shown at the City Club, 55 W. 44 St., to Dec. 19, develops no new message from a painter in whose art boldness of technique, and vigor of attack, are made to cover a certain superficiality of observation and a lack of sensitiveness to differences in locality and subject. He sees Paris with the same bold eye as that with which he views "The Quarry," a subject whose native condition of unrest better suits the painter's style and vision than the smooth serenity of "The Pont des Arts." Again his impression of "The Times Building" is absurdly disproportionate and grotesque, and "The City Canons" garish in improbable color.

Many of the twenty-one canvases are familiar to the habitués of exhibitions, and some of the landscapes, particularly his "Children Bathing," are vigorous and strong in character.

### Gerald Ackermann's Castles.

A most attractive series of 45 watercolor drawings of "Castles of Great Britain," by Gerald Ackermann is on to Dec. 24, at Arthur Ackermann & Sons Galleries, 10 E. 46 St. The artist handles his medium with freedom and strength and is especially happy with his architectural massing, and his effects of light, particularly morning and evening mists. The coloring is also pure and of good quality. Especially notable are the views of Durham at morning and evening, two of Richmond, one of Corfe, two of Ludlow, Kenilworth, Battle Abbey, Warwick, Bamburgh and Tintern Abbey.

### Bracquemond at Public Library.

The death of Felix Bracquemond on Oct. 27, has occasioned a memorial exhibition in the Public Library's galleries. It is fully representative, and the important S. P. Avery collection, from which it is drawn, comprises about 800 pieces by Bracquemond, and can be seen by the interested student who wishes to go beyond what is shown him in the exhibition.

At the same time, and in the same gallery, the Prints Division has placed on view a number of etchings by Peter Moran, who died Nov. 13.

The exhibitions of etchings by 17th century artists (room 321), of mezzotints from the J. L. Cadwalader collection (room 322; has now been plentifully provided with labels and descriptive and instructive citations), and of etchings by J. F. Millet (room 316) remain on view.

### Mezzotints in Color.

D. B. Butler & Co. at 601 Madison Ave., have an exhibition to Dec. 31 of mezzotints printed in color by S. Arlent Edwards and other contemporary artists. The 18 examples of Mr. Edwards always interesting art are remarkable for faithfulness and delicacy, and include reproductions of the Baptista Tournabuoni of Ghirlandaio, the Martin Van Nieuwenhove of Memling, a Madonna of Perugino and another by Luini. Notable among the other exhibits are Sidney S. Wilson's "Nature" after Lawrence, J. C. Webb's "Three Sisters," also by Lawrence, W. Henderson's "Whispers of Love," after Rosa Bonheur, T. A. Appleton's "Countess of Southerland," after Reynolds, H. Norman's "Mrs. Horace Drummond," after Raeburn, and P. J. Sabin's "Lady Hamilton," after Romney. Others represented are H. Crawford, F. G. Stevenson, M. Cormack, H. Sedcole, C. R. James, H. Goffey, R. Smythe, L. Busiere, F. C. Stevenson, J. W. Chapman, H. O. Greenhead, A. B. Brooks, M. Thorne, J. C. Webb, E. Gulland, G. Tily and Mr. Skrimshire.

### Book Sale for Belgians.

A sale of autographed books and Christmas cards will be held in the Hotel Plaza today for the benefit of Belgian women and children. The sale will be conducted by American, English, French and Belgian authors and publishers.

The suggestion came from Maurice Maeterlinck more than a month ago.

Sir James M. Barrie and Arnold Bennett have made large contributions to the sale. H. G. Wells, Jerome K. Jerome and Mrs. Humphry Ward are among the other English writers to contribute. Richard Harding Davis, Gouverneur Morris, Booth Tarkenton, Jack London, Robert Herrick, Irving S. Cobb, William Dean Howells, S. S. McClure and Robert W. Chambers have contributed, and the large publishing houses of New York have given books.

### Drawings and Etchings by Simon.

The catalog of the 122 drawings and etchings by T. F. Simon, on view at F. Keppel & Co.'s, 4 East 39 St., to Jan. 2 next, has as an introduction, an interesting note on color printing by the artist, who is a brilliant craftsman. The etchings, in black and sepia, include some most interesting views in Paris, Venice, Prague and Amsterdam, while those in color, embracing some Oriental scenes as well, have unusual charm. The drawings are largely handled summary statements of picturesque facts.

### The Famous Sampson Porcelains.

The Henry Sampson of monochrome, soft paste, blue and white and other porcelains, now at Dreicer & Co's Fifth Ave. and 46 St., where it makes a brilliant ceramic picture, is not to be placed on public exhibition, but it is understood can be privately seen by appointment. The collection is rich in sang de boeuf, peach blooms and other colors. A bottle-shaped vase of milk rose is a unique example.

### Old Masters to be Sold.

An interesting collection of Dutch, Flemish and Italian paintings, from a private collection has just arrived from England and is offered for sale by private treaty, at the Anderson Galleries. Among them are pictures from the collection of the Earl of Morral, Charles Eastlake, Dean Kitchen, etc.

The collection consists mainly of pictures by the lesser known Dutch masters, and includes two portraits by Mierevelt, and canvases attributed to Moreelse, Cornelis Janssens, Pieter Pourbus, Jurrian Ovens, Luddoff DeLong, P. Verelst, J. A. Rootius, Philip VanDyck, Sustermans, Hanneman, Nicolas Maes, J. Verkolje, and many others. Collectors have paid too little attention to this class of picture, though most of the artists enjoyed a high reputation during their lifetime, and in the competition for works by the great masters, many of them

have been forgotten except for the art student and connoisseur, with the result that their works can be acquired for exceedingly moderate prices.

### Special Exhibition at Anderson's.

The Anderson Galleries are devoting their space, during the holiday season, to an exhibition of paintings by Dorothea M. Litzinger and Emma F. MacRae, to run to Dec. 23.

Miss Litzinger has a strong feeling for landscape, which she treats somewhat after the tradition of the Barbizon School. Her color is agreeable, and her composition decorative.

Mrs. MacRae, who is a daughter of Dr. John Fordyce, paints broadly, showing marked ability in the handling of still-life, and sunny views of Gloucester, Mass. Both artists are young women, new to the field of exhibition.

### ART AND BOOK SALES.

#### The Joline Library.

The late Adrian H. Joline, a leading member of the N. Y. bar, devoted his leisure hours to the collection of rare books and autograph letters and delighted particularly in preparing extra-illustrated volumes. At his death his collection was one of the largest and most important in the country. It is now in the hands of the Anderson Auction Company for unrestricted sale, and has been divided into several parts. Part I, embracing American books and autographs, will be sold in four afternoon sessions beginning Tuesday next, Dec. 14. Part II, embracing English books and foreign autographs, will be sold in five afternoon sessions beginning Jan. 18. The dates for the sale of the remaining parts have not yet been fixed.

The catalog of Part I contains 1,114 lots and is exceedingly attractive to buyers of Americana. Hundreds of important books on American history have been extended by the insertion of portraits and autograph letters—in some cases there have been hundreds of such additions. The inlaying and mounting shows the skill of the best workmen of Europe and America, and Mr. Joline was equally particular about the binding in which his treasures were to be preserved. Alexander's "Political History" is extended from three volumes to six; autograph letters, rare views and 400 portraits have been added to Godwin's "Biography of Bryant," Carson's "Supreme Court," contains 92 additional portraits and 156 autograph letters; Cooper's "History of the Navy," is enriched with 265 portraits, views, and maps; Barrett's biography of Forrest, contains 35 portraits and 21 autograph letters; Hoar's "Autobiography" contains 80 portraits and 100 letters; the Holland Memorial has been extra-illustrated by the insertion of 64 autograph letters, 15 playbills, and 111 portraits; Winter's "Jefferson" contains 80 portraits and 63 letters; Townsend's "Presidents" is doubled in size by the insertion of 270 portraits and 68 autograph letters, all the Presidents being represented, some of them by very fine letters—and so on through the catalog, until one marvels how Mr. Joline procured so large an amount of fine material and found the time to arrange and classify it. Among the books are many scarce privately printed volumes and with them are many autograph letters to be sold separately.

#### Fittons Sell Well.

At the opening of the sale of prints collected by Messrs. James Cockroft, Samuel P. Tatum and others at the Anderson Galleries, Tuesday night, Hedley Fitton's "Aisle of Charters," sold to Mr. O. G. Smith for \$85. Mr. F. Rosedale bought a mezzotint by S. Arlent Edwards of the "Simonetta Vespucci" after Pollajuoli for \$80, and Mr. F. Meder gave \$60 for Massard's portrait of Louis XVIII. The total for the session was \$1,817.

At the conclusion of the sale on Wednesday, Mr. F. E. Gray gave \$100 for Rembrandt's "Ecco Homo," Martindale's colored mezzotint after Reynolds's "Penelope Boothby," sold to Mr. B. J. Franklyn for \$60. The total for the evening was \$1,917, and the total of the sale \$3,734.

#### Books on Sport Sold.

The first part of a collection of books on sports, owned by Messrs. F. Charles Davis, A. C. Jenkins and others was sold by the Anderson Company on Dec. 3.

A perfect set in original wrappers of "The Fancy," published by J. McGowan in 1882, brought the highest figure, selling to Mr. J. C. McCoy for \$300. Other sales were "Boxiana," by Pierce Egan, to Mr. A. F. Zender, \$100; sporting prints by Mackrell & Huffman, Mr. G. S. Ormand, \$165; Rowlandson's "Microcosm of London," Mr. G. D. Smith, \$105, and A. Beckett's "Comic History of England," to Brentano's, \$46.

At the concluding session on Dec. 4, "Chrysal" a satire by Charles Johnson, sold

for \$34 and "Memoirs of Harriette Wilson," for \$35 to Mr. H. T. Cosgrove, the total for the day being \$697.35 which brought the grand total of the sale to \$2,219.35.

### Kelmscott's Publication Sold.

At the sale of the library of Mr. George W. C. Phillips, with additions, on Tuesday, at the Anderson Galleries, the Kelmscott publication of John Keats's poems was sold to Mr. Gabriel Weiss for \$147. Mr. Weiss also gave \$112 for the Kelmscott Herrick.

The Kelmscott "Story of Sigurd, the Volsung," by Morris, sold to Mr. H. Mishchke for \$35.50. He also secured the "Philobiblon," by De Bury, a Grolier Club book, for \$56. Mr. I. Wolf gave \$71 for the Pickering edition of Milton, and Gabriel Weiss \$85 for a first "Endymion." The total of the sale was \$1,825.

### Picture Sale at Anderson's.

The highest price, \$262, at the sale of paintings owned by Messrs. A. H. Griffith and Andrew Jackson, which began at the Anderson Galleries Dec. 3, was reached by E. L. Henry's "Home Again," which went to Mr. C. Schuster for \$262. Mr. G. D. Stokes paid \$52 for Alexander T. Van Laer's "Snow in April"; and Mr. B. Murray gave \$46 for "Unloading Hay on a Connecticut River," by Charles P. Gruppe. The results for the evening were \$1,616.

At the conclusion of the sale on Dec. 4, \$3,511 was realized, making a total for the sale of \$5,127. J. F. Murphy's "Landscape in Autumn" brought the top price, going to Mr. Rohifs for \$505. For Twachtman's "The Beach at Coney Island," Mr. F. Bullock paid \$150; for Karl Schlesinger's "A Young Woman," \$115; for "View Near Cairo, Egypt," by Herman Corrodi, \$225, and for "Hauling the Seine," by Paul Bistagne, \$175.

"Skating," by Van Goyen, went to Mr. E. F. Gray for \$325, and the same buyer gave \$200 for Franz Charlet's "Five o'Clock Tea."

### The Dearden Sale.

The sale of the Dearden collection of early English and American furniture and antique metal objects was concluded in five sessions at the American Art Galleries on Tuesday, the grand total being \$59,107. The highest price \$1,240 was paid on Dec. 5 by Mr. W. W. Seaman agent for a set of 12 mahogany Chippendale chairs. On the same day Mr. W. McBurney gave \$840 for a set of 11 Chippendale side chairs and an armchair; Mr. William B. Wickham gave \$600 for two mahogany upright cabinets and Mr. Henry R. Rea the same amount for a set of eight walnut Chippendale chairs. At the final session, Mr. J. W. Wettler paid \$285 for a set of three ornate Venetian lanterns and Mr. William Hall \$220 for a pair of old English brass door knockers.

### A PICTURE SALE PROMOTER.

Mr. Guy Bolton, son of Mr. Reginald Pelham Bolton, who arranged a sale of early French pictures in this city during the winter of 1913 and 1914, has, it is reported, resumed his activities in the promotion of picture sales and it is further reported is arranging for the bringing over and sale of an English collection during the early winter.

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**Society of Craftsmen Prizes.**

The National Society of Craftsmen announced on Tuesday the prize winners in its eighth annual exhibition, now on in the galleries of the National Arts Club. The first prize, a life membership in the Club, went to Karl Von Rydingsvard for wood carving. Honorable mentions were awarded to Mrs. Dorothea Warren O'Hara for ceramics, Miss Grace Hazen for jewelry and Robter Dulk for metal work.

**School Art League Luncheon.**

Dr. Hamilton Wright Mabie addressed over 250 members and guests of the School Art League at the annual meeting and luncheon which was held Dec. 5 at the Waldorf-Astoria. John W. Alexander, President of the League, reviewed its work of the past year, and Miss Helen Greenleaf, docent of the League, gave an account of typical day's work in the schools. Miss Ida M. Tarbell told of the latent instinct and desire for beauty among the working classes. Mr. Job E. Hedges humorously pointed out the necessity for teaching art in a helpful spirit.

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YORK EXHIBITIONS.**

Arthur Ackermann & Son, 10 East 46 St.—Watercolors by Gerald Ackermann, to Dec. 24.

Art Alumni Association, Pratt Institute, 296 Lafayette Ave., Brooklyn—Photographs by Florence B. Grey, to Dec. 24.

American Fine Arts Society, 215 West 57 St.—National Academy Winter Exhibition, Dec. 19 to Jan. 17, 1915.

Arlington Galleries, 254 Madison Ave.—Exhibition of Woman Painters and Sculptors to Dec. 26.

Berlin Photographic Co., 305 Madison Ave.—Porcelains, by Komroff, and Color Prints from Wood Blocks, by Edna Boies Hopkins.

Braus' Gallery, 717 Fifth Ave.—Pictures of old English Houses, by Charles Flower. Paintings of dogs by Mme. Ergoelet.

Cathedral Parkway Gallery, 2837 Broadway, Cor. 110 St.—Sketch Box Paintings, by J. Eliot Enneking, to Dec. 22.

City Club, 55 West 44 St.—Works by Jonas Lie, to Dec. 19.

Clarke's Art Rooms, 5 West 44 St.—Exhibition of works contributed for relief of families of French and Belgian artists, Dec. 14, to auction sale at Plaza Hotel, Dec. 19.

Cottier Gallery, 718 Fifth Ave.—Paintings by W. R. O'Donovan, sculptor, to Dec. 21.

Daniel Gallery, 2 West 47 St.—Small oils by American artists, to Dec. 31.

Durand-Ruel Gallery, 12 East 57 St.—Works by Alfred Sisley, to Dec. 19.

Ehrich Galleries, 707 Fifth Ave.—Oil paintings of merit by the lesser known masters. Hand-wrought jewelry and enamels by Frank Gardner Hale, to Dec. 12. Print Room—The Old Masters of Photography, to Dec. 31.

Folsom Galleries, 396 Fifth Ave.—Pictures by Albert P. Lucas, to Dec. 17.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Katz Galleries, 103 West 74 St.—Thumb-box Sketches by American Artists, to Dec. 31.

Gorham Co., Fifth Ave. and 36 St.—Stained Glass Window, "Te Deum," to Dec. 19.

Goupil Galleries, 58 West 45 St.—Third Annual Exhibition of Works by the Members of the Society of British Graver Printers in Color, to Dec. 31.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Pastels by Whistler, Old English Prints in color and Audubon's Birds, to Dec. 31.

Kent-Shmavon Galleries, 668 Fifth Ave.—Objects of Ancient Art, Persian Faïences, Manuscripts and Miniatures, Persian, Chinese and Spanish rugs.

Keppel Gallery, 4 East 29 St.—Etchings and Drawings by T. F. Simon, to Jan. 2.

Kouchaki Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

Knoedler Gallery, 556 Fifth Ave.—18 Century Color Prints, to Dec. 31. Watercolors by F. Hopkinson Smith, through Dec. 12.

Little Gallery, 15 and 17 East 40 St.—Exhibition of Byrdcliffe Pottery, Rogers Jewelry and Silverware.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of Pictures for a Home, to Dec. 31.

MacDowell Club, 108 West 55 St.—Group exhibition including: Oscar Seher, B. J. O. Nordfeldt, P. O'Malley, B. Rasmussen, Bertha Sanders, H. Vance Swope, Harriet S. Vincent, C. L. Wright, Dec. 17-27.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American Paintings, to Dec. 31.

Montross Gallery, 550 Fifth Ave.—Oils and Pastels by Allen Tucker, to Dec. 12.

Works by Kalail Gibran, Dec. 14-31.

—Works by Bryson Burroughs, Jan. 2-16.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—German Association for Culture, to Jan. 15.

Murray Hill Art Galleries, 17 W. 31 St.—First Exhibition of Work by American Painters.

National Arts Club, 119 East 19 St.—National Arts and Crafts, to Dec. 28.

New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316).—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.

—Recent additions to the Print Collection. Room 322.—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor.—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works of Picasso and Braque, to Jan. 5.

Ralston Gallery, 567 Fifth Ave.—Etchings by D. Y. Cameron.

Reinhardt Galleries, 565 Fifth Ave.—Portraits in Miniature and Oil by F. W. Rehling-Quistgaard, to Dec. 12.

344 Riverside Drive—Works by Misses Emily F. Peacock, Ursula Whiting and Bush Brown.

Mrs. Clarence C. Rice's Studio, 16 W. 56 St.—Exhibition of Pottery from the Durant Kilns.

Society Library, 109 University Place.—Prints and Maps of Old New York.

**CALENDAR AUCTION SALES**

American Art Association—American Art Galleries, Madison Sq. South.—Mr. Thomas B. Clarke's Collection of Antique Chinese Rugs, afternoons of Jan. 6, 7, 8 and 9.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part I of the Library of Books and Autograph Letters formed by the late Adrian H. Joline, Esq., of New York, this part consisting exclusively of Americana and fine extra-illustrated books, four afternoon sessions beginning Dec. 15.—Fine Books from the Library of a New York Collector, Monday afternoon, Dec. 21.—Part II of the Joline Collection, consisting of English Books and Foreign Autographs, on Exhibition Jan. 9 to sale in five afternoon sessions beginning Jan. 18.—Part II of the Robert Louis Stevenson Collection of Books, Autograph Letters, Manuscripts and Curios from the South Seas, on Exhibition Jan. 16 to sale in three afternoon sessions beginning Jan. 25.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Modern Etchings, Engravings, and Mezzotints printed in color, chiefly the Collection of the late Henry A. Bateman of Baltimore, on Exhibition Jan. 7 to sale on the evenings of Jan. 14-15.

**NEW CANESSA GALLERIES.**

The new galleries of the old and well-known firm of C. and E. Canessa of Naples, Paris and New York, at No. 547 Fifth Ave., N. E. corner of 45 St., are a delight to visit, for in arrangement, good taste and a certain charming intimate atmosphere, they make an admirable setting for the rare antiques, beautiful old faience and bronzes, iridescent glass, and old paintings and sculptures by early masters, for which the house is noted.

Among the most important and interesting of the choice objects now in the Galleries, are a Terra-cotta "Virgin with the Child" by Benedetto da Majanoo, a marble "Madonna and Child" by Giovanni da Pisa (XVI Century), several excavation bronzes Grecian period B. C., some very rare pieces of old jewelry, Italian and French (XIV Century), an historical gold enameled cup which belonged to the Archduke Albert, of Austria, Governor of Flanders, (XVI Century), an original large painting by Francia, signed, a remarkable work in a fine state, and many more interesting art objects of the Renaissance.

One of the most striking attractions in the Gallery, is a large and unique collection of excavation glassware of the III, II, & I centuries B. C., and the early Christian era.

There are also several pieces of Majolicas and Italian Faience by Giorgio and da Ugubio, by Solimbeni (XV Century), and a Large Vase with two handles, with a magnificent design, showing the arms of "Casa Piroti," the work of the renowned Valerio Belli, (XV Century).

**SCULPTOR PHILANTROPIST DEAD.**

Sandor Thomsen von Colditz, lawyer, sculptor and philanthropist, died in Chicago, his birthplace, at the age of thirty-five on Dec. 7. He was a pupil of Lorado Taft and a man of independent fortune.

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Champs Elysées**PARIS****WORKS of ART  
TAPESTRIES  
and  
FURNITURE****NOTES OF ART AND ARTISTS.**

On Sunday evening, Dec. 13, commencing at 8:30 P. M., an exhibition of paintings by Arthur B. Davies will be shown at the Gaiety Club, 69 West 46 St., N. Y. City. There will be an informal talk by President Mary Shaw and an address by Mr. Paul Dougherty, N. A., on "Tendencies in Modern Painting." Mrs. Lillian Schmidt and Mrs. Helen G. Marsh have been active on the committee having the exhibition in charge.

Wilfrid Muir Evans has returned to America after a sojourn of 4 years in Europe. During his stay in Florence, Mr. Evans had two interesting exhibitions, one at the historic Casa Guidi and another, in the exhibition room of the Lyceum Club. His portrait of Joyce, daughter of Chas. Warrack, was well hung in the Salon de la Société Nationale. There will be an exhibition of his paintings and drawings at the Athenaeum Annex, Hartford, Conn., from Jan. 11, 1915. Mr. and Mrs. Evans have now their home on Kenyon St., Hartford.

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Works from San Francisco or vicinity or imported from artists' agents.

"Notice to Agent."

Entries by

Works received

Exposition opens

Exposition closes

Jan. 5, 1915

Jan. 2, 4 and 5, 1915

Feb. 20, 1915

Dec. 4, 1915

**PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.**

Entries by

Limit day for receiving works at the gallery

Opens

Closes

Jan. 5, 1915

Jan. 18, 1915

Feb. 7, 1915

Mar. 28, 1915

Charles Warren Eaton is in Chicago supervising the hanging of his exhibition of "Lake Como" pictures at the Art Institute, which will continue there through the month. He will return to his 57 St. studio next week.

Cullen Yates returned last week to his Vandyck studio; from his summer home at Shawnee, Pa.

William E. Schumacher has taken a permanent studio at 138 West 55 St. He recently completed a "post-impressionist" portrait of Mrs. Whitman, wife of the governor-elect.

Edyth Penman and Mary Hardenburg held a joint exhibition of their recent work at their Vandyck studio last week.

Martha W. Baxter has returned to her Sherwood studio after a busy summer at Lenox, Mass.

At a recent meeting of the Salmagundi Club, Roswell M. Shurtleff was unanimously elected a life member.

Henry Golden Dearth recently returned from his home in Montreuil-Sur-Mer, France. He painted several important canvases prior to the outbreak of the war, after which he devoted all of his time to assisting the distressed French and Belgians. He left his valuable collection of ancient woodcarvings, tapestries and paintings in his French studio and says he feels no fear for their safety. He is now at work in his Carnegie Hall studio.

Mahonri Young is at work upon seven Indian figures of various tribes for the Museum of Natural History. The subjects are shown as employed in their native industries, spinning, pottery and basket making. A special room, enclosed in glass, has been appropriated for their exhibition. The background will be a large painting by Harold McCormack depicting "The First Mesa." Mr. Young will soon begin one of the pediments for the Utah State Capitol at Salt Lake City. He will have a group of nine small bronzes at the San Francisco Exposition.

Carlton T. Chapman returned last week from San Diego, Cal., where he spent the summer and autumn and where he painted a number of marines and landscapes, among the latter "The First Cross," to be presented to the King of Spain by the Mission Valley Order of Panama. A large painting of the Bay of Monterey in which a group of boats has been introduced, is an important work.

Clara W. Parrish has removed from the Vandyck where she had her studio for years, to the Colonial Studio Building, West 67 St.

Alpheus Cole has moved into the Colonial Studio Building, where he has recently completed the portrait of Mrs. Isaac Gates, mother of Mrs. Archer Huntington. The

subject is presented in three-quarter length seated pose. At Keene Valley, Adirondacks, where the artist spent last summer, he painted the portraits of the grandchildren of Mrs. Horace Cheeney and of Mrs. Pennington Ranney.

Adolph Benziger has recently completed a three-quarter length seated portrait of Cardinal Farley, begun at the artist's country residence near Luzerne, Switzerland, last summer, and is showing the work to friends at his studio, 140 West 57 St., with other portraits of such prominent men as the late J. Pierpont Morgan, the late Gen. Stewart L. Woodford, Charles M. Schwab, etc. In his portrait of Cardinal Farley, Mr. Benziger has produced his most successful work. The likeness is faithful, the pose easy and typically dignified, and the expression admirable. The cardinal's robes are also exceedingly well painted.

John Lane, the London publisher, on his recent visit to this country, posed for Marion Boyd Allen, a Boston portrait painter. In the opinion of Mr. Lane himself and many critics who have seen the finished canvas, the portrait is an excellent likeness.

Henry B. Lachman, an American artist, pupil of Charles Cottet is holding an exhibition of his paintings in Madrid.

William A. Coffin painted a number of his poetical and colorful landscapes in the vicinity of his Jennerstown, Pa. studio last summer. He is settled for the winter in his Sherwood Studio.

Richard Maynard spent the greater part of the summer at his home in Utica, N. Y., where he painted portraits and genres. At his studio, 27 W. 67 St., he is painting one of his joyous high-keyed figure compositions. At his studio there is also an attractive figure piece painted in two lights, which he calls "Sylvia" and which will probably be shown at the Academy.

Henry B. Snell has returned from England, where he had a class during the summer, and is settled in his studio in the Clinton Building, W. 42 St.

Granville Smith is remaining longer than usual at his Bellport, L. I., studio, owing to the serious illness of his wife. His friends will be glad to learn, however, that Mrs. Smith is now out of danger.

Alpheus Cole has taken a studio in the Atelier Building, West 67 St. He spent the summer at Keene Valley, Adirondacks, where he did some interesting outdoor figure work and landscapes.

John Ward Dunsmore recently completed a canvas with several figures, depicting the interest in the first coin struck for the Government in 1792. In the group are the portraits of Washington, Jefferson, Alexander Hamilton and Mrs. Hamilton, David Rittenhouse and Tobias Lear. The work is intended for a Phila. institution.

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Among the art lectures to be offered at Columbia University in the extension course are "Application of Tapestries," by George Leland Hunter; "Belgium, Its Art and Industries," by Miss E. E. Zimmerman; "Modern Mural Painting," by Edwin Howland Blashfield; "Ultra-Modern Movements in Painting and Sculpture," by Mrs. John Mowbray Clarke; "Some Recent Tendencies in Sculpture," by Lorado Taft; "Old Masters," by Will Hutchins; "Italian Art," by Alfred W. Marton; "Ancient Art," by Mary Bannister Willard, and "Art Patrons of the Italian Renaissance," by Prof. Bruno Roselli.

Glenn Newell has sold his large Spring Academy (1914) picture "My Pets," to the Dallas (Texas) Museum, while his large Academy 1910 "Shaded Pool" has gone to a New Rochelle, N. Y., collector.

Dr. Alexander Humphries has not decided whether he will sell his fine collection of American paintings this winter or not. If he does so decide the sale will take place probably in February.

**Murray Hill Art Galleries.**

The Murray Hill Art Galleries, 17 West 31 St., opened its first exhibition of works by American painters recently, with a lecture Recital by Mrs. Lute de Vore Conly, arranged from the oratorios of "The Creation," "Elijah," and "The Messiah." The exhibition contains several pictures by Frederick Louis Thompson, Paul Cornoyer, Harry Roseland, R. M. Shurtleff, F. J. Boston, Howard Clinton Dickinson, Gilbert Gaul, and Helen M. Turner.



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